

889

United States Department of the Interior  
National Park ServiceNational Register of Historic Places  
Registration FormRECEIVED  
JUN 05 1991NATIONAL  
REGISTER

This form is for use in nominating or requesting determinations of eligibility for individual properties or districts. See instructions in *Guidelines for Completing National Register Forms* (National Register Bulletin 16). Complete each item by marking "x" in the appropriate box or by entering the requested information. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, styles, materials, and areas of significance, enter only the categories and subcategories listed in the instructions. For additional space use continuation sheets (Form 10-900a). Type all entries.

## 1. Name of Property

historic name D.D. Peden House  
other names/site number \_\_\_\_\_

## 2. Location

street & number 2 Longfellow Lane n/a not for publication  
city, town Houston n/a vicinity  
state Texas code TX county Harris code 201 zip code 77005

## 3. Classification

## Ownership of Property

☒ private  
☐ public-local  
☐ public-State  
☐ public-Federal

## Category of Property

☒ building(s)  
☐ district  
☐ site  
☐ structure  
☐ object

## Number of Resources within Property

Contributing	Noncontributing
<u>2</u>	<u>0</u> buildings
<u>0</u>	<u>0</u> sites
<u>0</u>	<u>2</u> structures
<u>0</u>	<u>0</u> objects
<u>2</u>	<u>2</u> Total

Name of related multiple property listing:  
N/A

Number of contributing resources previously  
listed in the National Register 0

## 4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, as amended, I hereby certify that this  
☒ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the  
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.  
In my opinion, the property ☒ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

Charles Russell  
Signature of certifying official

24 May 1991  
Date

State Historic Preservation Officer, Texas Historical Commission

State or Federal agency and bureau

In my opinion, the property ☐ meets ☐ does not meet the National Register criteria. ☐ See continuation sheet.

\_\_\_\_\_  
Signature of commenting or other official

\_\_\_\_\_  
Date

\_\_\_\_\_  
State or Federal agency and bureau

## 5. National Park Service Certification

I, hereby, certify that this property is:

☒ entered in the National Register.

☐ See continuation sheet.

☐ determined eligible for the National  
Register. ☐ See continuation sheet.

☐ determined not eligible for the  
National Register.

☐ removed from the National Register.

☐ other, (explain): \_\_\_\_\_

for Signature of the Keeper

\_\_\_\_\_  
Date of Action



## 6. Function or Use

Historic Functions (enter categories from instructions)

Domestic: Single Dwelling

Current Functions (enter categories from instructions)

Domestic: Single Dwelling

## 7. Description

Architectural Classification

(enter categories from instructions)

Georgian Revival

Materials (enter categories from instructions)

foundation Concrete

walls Brick

roof Slate

other

Describe present and historic physical appearance.

The D.D. Peden House is an early 20th century suburban "country house" that combines asymmetric planning with symmetric composition and formal Georgian Revival and Regency ornamentation. The original house, of 1922 design, is a 2-story brick L-plan building with a hipped roof. A 1951 sympathetic addition to the north facade alters the original plan. The house sits on a large, flat, formally-landscaped lot; it is set off by a brick wall and is oriented to an entrance court on the west side. The property is in the small Houston neighborhood of Shadyside, accessed off Main, close to Hermann Park, Rice University, and the Museum of Fine Arts.

The D.D. Peden House is of wood frame construction on a pier-and-beam foundation. The walls are faced with small, flat Belgian brick (approximately 2.75" by 5.5" by 1") set with pebble dash mortar in thick joints and laid in Flemish bond. The bricks are a blend of colors, ranging from brown to rust red. A dense mat of fig-leaf ivy covers much of the exterior wall surface. (Photographs from the late 1920s indicate that the ivy is a historic feature of the house; one shared with other houses in Shadyside.) The roofs of both sections of the house are hipped, and surfaced with slate.

The principal block, which is oriented north/south, parallel to Main, is five bays long and three bays wide. While the garden (east) elevation is symmetric and formal, the entrance (west) elevation is asymmetrically organized. The service wing, containing the kitchen and pantries, projects from the north end of the entrance elevation. A motor court, entered from Longfellow Lane on the south, is framed by the principal block and the service wing. The primary entrance, approached from the motor court, is set off-center of the central entry bay. This bay is distinguished by a parapet that rises above the eave line of the roof and is set with a pair of wooden pineapple finials. The front door is in a flat-headed opening and is sheltered by a Regency-style hooded copper canopy supported on a wrought-iron frame and lattice. The door is of wood and surfaced with raised, fielded panelling. Directly above the canopy is a shuttered, multi-paned window. On the left side of the entrance bay is a long, slender oriel bay that runs between the first and second stories and lights the main stairway.

A brick wall, joined with the service wing of the house, runs along the north side of the motor court, separating it from the service court. The wall slopes upward as it approaches the house, masking the service entrance beyond. A formal gate interrupts the wall; the gate is wood and wrought-iron with inset panels of latticework echoing the entry detailing, and it is flanked by statuary atop globes on the brick gate piers. Beyond the wall an arched wood door set in a shed-roof extension of the service wing opens from the service court into the kitchen. The 1951 addition to the house extends from the north side of the service wing, echoing the details of the original house.



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The garden (east) elevation of the house is symmetrically composed. The three central bays are recessed slightly, but the 1st-floor living room was extended in 1954 within these bays, projecting several feet from the facade. Atop this room is a terrace with a wrought-iron railing. Wrought-iron balconettes are mounted in front of the 2nd-floor french doors of the outer bays. Three hipped-roof dormers with louvered vents extend from the east face of the roof and single dormers are centered on the north and south ends of the roof. First-floor windows in the main wing of the house are 12/12 wood sash units; those on the second floor are 8/12 lights. All are framed with operable, large-scale louvered wooden shutters. Headers and sills are of brick, laid in soldier courses. Windows in the service wing are 6/6 lights and are also flanked by shutters. The front door, window sash and shutters are painted a matte bluish green.

Three wide, tall brick chimneys rise through the center of the principal block, describing the position of the main reception rooms: a back-to-back reception hall and living room at the center of the block, bracketed by the library (and a guest bedroom and bath) at the south end of the house, and a dining room (and back stair and pantry) at the north end of the house. The rooms of the D.D. Peden House are large, generously proportioned, high-ceilinged and symmetrically composed. The reception hall, with the lateral north and south passages that emanate from it, and the living room are floored with wide, pegged wood planks. The dining room, library and downstairs bedroom have hardwood floors. Doors have raised fielded paneled surfaces and small globular handles of brass. The dining room and reception hall contain the most remarkable architectural decoration. The dining room is finished with Zuber panoramic wallpaper depicting American scenes of the 1820s. A low paneled wood dado encircling the room is detailed with ornate moldings at both its base and rail levels. Door frames are reeded, as is the soffit of the wide cornice molding that is decorated with an egg-and-dart pattern. The woodwork is painted a glazed, deep-toned, grey-green color, and the low fireplace mantle is of richly veined, dark red marble. The reception hall has deeply cased arched openings through which circulation is symmetrically distributed to the living room and the two lateral passages. The front doorway is cased with reeded surrounds joined by a pair of corner blocks containing rosettes. The front door handle is a long, thin wrought-iron scroll that depends from a thin, fan-headed lock plate. A curved stair, standing free of the walls, rises in one corner of the rectangular reception hall. It has attenuated wrought-iron rails, supported by thin iron balusters, alternately smooth and spiral. The plaster crown molding of the hall is complexly profiled.

The D.D. Peden House has undergone three episodes of alteration. In 1951 the large 2-story addition was made on the north side of the service wing. In 1954 the living room was extended 10 feet so that it projects from the garden facade of the house. At this time a garden room was added on the south facade of the house replacing an original 2-story porch that matched a porch on the north end of the house. In 1964 a second story was added to this south wing and the north porch was enclosed on both levels.

The present gardens were designed and planted in 1955, however, their design was based on the spatial divisions implied by the location of existing trees. Rows of mature live oak trees planted in 1924 as part of the original landscaping frame the approach to the entrance court, a vista on axis with the south end of the house, and a broad vista that extends from the garden elevation of the house toward Main. The brick wall along Main was erected in 1951.



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In the northwest corner of the property, on the west side of the service court, is the original 2-story garage with apartments upstairs and 1-story dependencies on either side. It is built of brick with a hipped roof and detailed as an adjunct to the house. The three garage bays are large round-arched portals. The arches are framed with board-and-batten panels set with oculus windows. The bi-fold wood garage doors are divided into three sections, each with a 4-pane window high in the door, and are set with prominently articulated hinges. Glass and metal lanterns are hung between the garage bays. The bounding walls of the 1-story shed-roof wings are slightly battered.

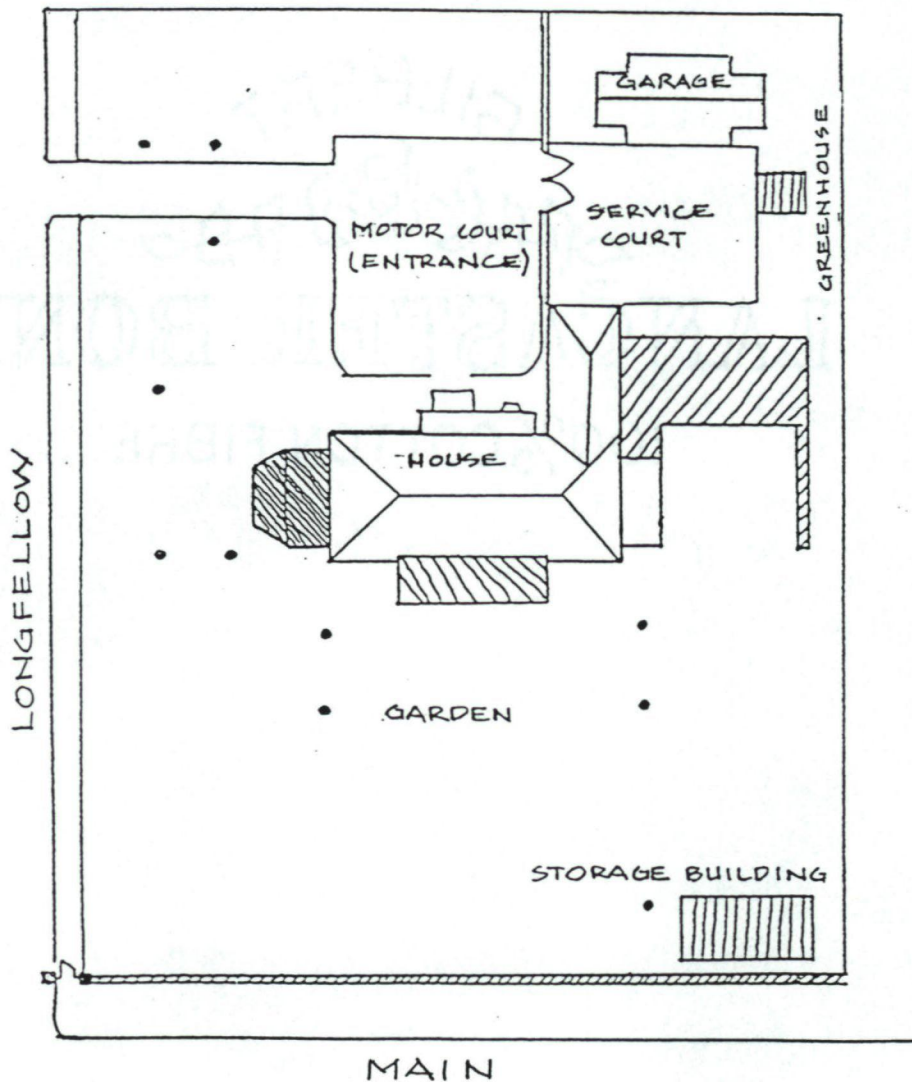
Two structures on the property are non-contributing: a greenhouse at the back of the service court and a storage building in the northeast corner of the property.

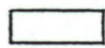


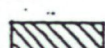

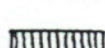


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- |   |                 |
|---|-----------------|
|  | 1924            |
|  | LIVE OAK TREES  |
|  | 1951            |
|  | 1954            |
|  | 1954/1964       |
|  | NONCONTRIBUTING |





## 8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties:

☐ nationally ☒ statewide ☐ locally

Applicable National Register Criteria ☐ A ☐ B ☒ C ☐ D

Criteria Considerations (Exceptions) ☐ A ☐ B ☐ C ☐ D ☐ E ☐ F ☐ G N/A

Areas of Significance (enter categories from instructions)

Architecture

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Period of Significance

1924-1941

Cultural Affiliation

N/A

Significant Dates

N/A

Significant Person

N/A

Architect/Builder

Harrie T. Lindberg, New York (architect)  
Christian J. Miller, Houston (builder)

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.

The D.D. Peden House of 1922-24 is the work of New York architect Harrie Thomas Lindeberg, one of the outstanding domestic architects to practice in the United States during the first half of the 20th century. It is one of five architectural commissions he carried out in the Houston subdivision of Shadyside between 1920 and 1925. The property is nominated at the state level of significance under Criterion C, in the area of Architecture, as one of this significant group of works by Lindeberg, and as an example of eclectic American "country house" design of the early 20th century. The D.D. Peden House relates contextually to the development of the American country house and the American garden suburb, and to the eclectic movement in domestic American architecture.

The term "country house" was used in the United States in the 1890s to describe a specific attitude toward domestic architectural design, and it would continue to be used through the 1930s, despite the fact that most so-called country houses were built in the developing suburbs of major urban centers. The American country house had its roots in the late 19th century, developing as a protest against the urban environment and ostentation of late Victorian domestic customs. Within the broad range of reforms being proposed in American architecture in the 1890s, the country house movement was conservative in nature. It harkened back to the ideal of the country gentleman and an attachment to the soil. The landscape painter, garden designer and architect Charles A. Platt formulated the earliest and most persuasive vision of this new domestic form and philosophy in a series of summer houses that he designed for a group of artistic and intellectual associates at Cornish, New Hampshire. Platt dexterously combined elements of New England vernacular buildings with those of Italian Renaissance origin to produce what appeared to be the New England versions of rural Italian villas. He carefully sited these houses and designed axially aligned gardens that spatially extended their principal rooms outdoors. After the turn of the century several other prominent architects became closely identified with this design trend -- Howard V. Shaw of Chicago, and the New York architects John Russell Pope, Delano & Aldrich, and H. T. Lindeberg -- each designing large, but not pretentious country houses. Stylistically these houses followed a historical vernacular of classically-derived styles, but with the historical models cleverly modified to contemporary patterns of living. The vernacular texture of these estates was achieved through the use of large green open spaces, rustic stone and stylistic references to rural buildings. One particularly popular form was a modification of English farm buildings and Renaissance inspired gardens. Whether Americanized English or Italian Villa, the resulting product was filled with sentimental and historical associations that were tied to a "gentlemen class."

☒ See continuation sheet



## 9. Major Bibliographical References

See Bibliography which begins with Continuation Sheet 9-1.

Previous documentation on file (NPS): N/A

- ☐ preliminary determination of individual listing (36 CFR 67) has been requested
- ☐ previously listed in the National Register
- ☐ previously determined eligible by the National Register
- ☐ designated a National Historic Landmark
- ☐ recorded by Historic American Buildings Survey # \_\_\_\_\_
- ☐ recorded by Historic American Engineering Record # \_\_\_\_\_

☒ See continuation sheet

Primary location of additional data:

- ☒ State historic preservation office
- ☐ Other State agency
- ☐ Federal agency
- ☐ Local government
- ☐ University
- ☐ Other

Specify repository:

Texas Historical Commission, Austin, TX

## 10. Geographical Data

Acreage of property approximately 1½ acres

UTM References

A 

1	5
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2	6	8	5	4	0
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3	2	9	0	2	2	0
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Zone Easting Northing

C 

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B 

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Zone Easting Northing

D 

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☐ See continuation sheet

Verbal Boundary Description

Lot C, Shadyside, Houston, Harris County, Texas

☐ See continuation sheet

Boundary Justification

The boundary includes the entire subdivision lot that historically has been associated with the property.

☐ See continuation sheet

## 11. Form Prepared By

name/title Stephen Fox, Anchorage Foundation of Texas; Barrie Scardino, Greater Houston  
organization Preservation Alliance (w/ Tory L. Taylor, THC) date July, 1989; May, 1991  
street & number 512 Main Street telephone 713/528-1521  
city or town Austin state Texas zip code 77002



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Although many "country houses" were indeed built on rural estates or at country resorts, most were constructed in commuter suburbs outside major northeastern and midwestern cities. This trend was a result of transportation developments that allowed elites to move from urban centers to the edge of town where there were large parcels of land available. After 1910, "country house" construction increasingly shifted to new garden suburb communities, planned as arcadian enclaves on the peripheries of expanding American cities.

The Houston neighborhood of Shadyside was one such enclave. St. Louis landscape architect George E. Kessler and Houston civil engineer Herbert A. Kipp designed the neighborhood for the oil operator J.S. Cullinan in 1916. Cullinan was one of the founders of The Texas Company that later became Texaco. Although, at 40 acres, Shadyside was relatively small, Cullinan envisioned it as contributing to an exemplary new civic landscape being created along the southern extension of Main in south Houston. The development of the area was stimulated by the 1912 opening of a new university, Rice Institute, on a 300-acre campus laid out and improved according to the plans of Boston architects Cram, Goodhue & Ferguson. Across Main from this site a 285 acre tract was given to the City of Houston in 1914 to become the nucleus of Hermann Park. Cullinan was instrumental in the city's retention of Kessler, then the best-known landscape architect and planner practicing in the central United States, to lay out Hermann Park and transform Main into a parkway drive lined with double rows of live oak trees. Cullinan also assisted the Houston Art League in obtaining title to a site on Main at the entrance to Hermann Park. There, between 1922 and 1924, the league built the Museum of Fine Arts, the first public art museum in Houston. The planned residential enclave known as Shadyside was tucked between the Rice campus on the south, the Museum of Fine Arts on the north, and Hermann Park across Main on the east (see plan, p. 8-4).

At the suggestion of George E. Kessler, Cullinan commissioned St. Louis architect James P. Jamieson to design his family's house in Shadyside, completed on a site facing Main in 1918. Most property owners who purchased in Shadyside, however, turned to prominent local architects such as Birdsall P. Briscoe, William Ward Watkin, and Alfred C. Finn to design the earliest houses in the neighborhood. Investment banker Hugo V. Neuhaus first retained New York architect Harrie Thomas Lindeberg to design a house for his family and then helped procure commissions for two more Shadyside houses in 1921. The D.D. Peden House was Lindeberg's fourth Shadyside commission in 1922. Then in 1925 he designed extensive alterations and additions to the house of Mr. and Mrs. Harry C. Weiss. With five Lindeberg designs, Shadyside became one of the most concentrated expositions of his work in the country. Lindeberg displayed his considerable versatility by designing the Shadyside houses in a variety of styles, English Cottage, Mediterranean, Regency, and Georgian Revival. This collection of houses by an acknowledged master of the American country house genre endows the small neighborhood with considerable architectural significance.

Lindeberg's virtuosity as an architect is evident in the D.D. Peden House in the way that climatic responsiveness and domestic planning were reconciled with architectural composition. The southeasterly direction of the prevailing breeze dictated that the principal rooms face Main (see site plan, p. 7-3). Lindeberg therefore oriented the principal block of the house toward Main, but treated that frontage as a private garden rather than a front yard, following the precepts of Charles A. Platt. The primary entrance to the house was placed on the northwest elevation where it faced the side property line rather than Longfellow Lane (the access road to Shadyside off of Main). Lindeberg designed a motor court, entered



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from Longfellow Lane, that was the focus of the entry facade. A brick wall bounding the motor court is broken by a gateway aligned with the entrance drive of the house and serves to reorient the visitor to the formal entrance facade. The entrance bay itself is engaged in a complex visual relationship with the principal block and the service wing that allows the status of each of these segments of the house to be architecturally identified. This ability to transform contradictory requirements of comfort and propriety into a witty architectural exercise that precisely marked Lindeberg's talent.

Lindeberg's characteristic architectural preferences are quite visible in the D.D. Peden House. It is a Georgian Revival design augmented with Regency detailing. The dominant hipped roof with its continuous eave line and symmetrically organized chimney stacks, and the prevalence of square-sectioned proportioning, give the house a sense of massiveness. This effect was favored by American country house architects influenced by the English Arts and Crafts Movement. Yet Lindeberg avoided any suggestion of heaviness with the light, often attenuated character of his ornamental detailing. His eclectic fluency allowed him to combine such picturesque details as the oriel bay and the low, sloping parapet of the motor court with the high-style Georgian formality of the entrance bay in a complex but lyrically expressive design. Lindeberg's subtle sense of material and color is fully evident in his use of narrow Belgian brick for the walls of the house. These elements make the D.D. Peden House a particularly compelling example of the ideas and techniques associated with the eclectic movement in 20th century American architecture.

Harrie Thomas Lindeberg (1880-1959) obtained his architectural training in the office of McKim, Mead & White where he worked from 1900 to 1906. In that year he opened his own office in New York and quickly developed a practice grounded in the design of country houses. He worked extensively in New York City and its New Jersey and Connecticut suburbs, but also produced designs in Cleveland, Lake Forest and Minneapolis. His work was extensively illustrated in the American architectural press from the 1910s through the 1930s, and was the subject of a monograph published in 1940. As Howard Barnstone wrote in his book on the architecture of John F. Staub:

One of the most brilliant exponents of the eclectic tradition was Harrie T. Lindeberg. . . Although he did commercial and institutional work, his forte was the country house, exurban retreat of the urban rich. Lindeberg's working philosophy was that an elegant house need not be an ostentatious house; a simple, traditional design, richly textured and carefully proportioned, was more beautiful than the most magnificent palace . . . As the architectural critic Royal Cortissoz put it: "A typical Lindeberg house has a fresh, new-minted quality, delightfully unspoiled by derivative influences. It does not make you think of a French chateau or an Italian villa." (Barnstone, 1979, p. 4)

In response to the number of commissions he obtained in Houston in the early 20s, Lindeberg maintained a branch office there from 1921 to 1923. The Houston office was under the direction of a young associate whom he sent from New York, John F. Staub. Staub supervised the construction of the D.D. Peden House and one other residence in Shadyside. Once these homes were built, he left Lindeberg's firm, but remained in Houston to begin independent practice, becoming its foremost exponent of eclectic design and leading country house architect.



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The D.D. Peden House was designed and built between 1922 and 1924. Chris J. Miller (1872-1954), a Danish-born Houston builder who specialized in the construction of fine houses, was the general contractor. The house cost approximately \$116,000 to build.

At the time that he had his house built in Shadyside, Dickey Dantzler Peden (1874-1958) was vice president and treasurer of the Peden Iron and Steel Company, a hardware business established by his brother E.A. Peden in 1890. D.D. Peden served as president of the company from 1929 to 1941 and thereafter as chairman of the board of directors until his death. The Peden Iron and Steel Company actively engaged in wholesale and retail trade throughout Texas and neighboring states and was one of Houston's major commercial enterprises during the first half of the 20th century. Peden and his wife, Celia Gehring, had three children. The Peden family occupied the house until 1936, then leased it to several different families for six years. In 1942 Mr. and Mrs. Harry C. Wiess bought the house for their eldest daughter, Elizabeth, and her husband, Lloyd Hilton Smith.

Mr. and Mrs. Smith chose John F. Staub's firm, Staub, Rather & Howze to carry out the first major addition to the property in 1951. No one was more familiar with the house than Staub. His first hand knowledge of the house and his skill in creating modern historicism enabled him to design a complementary and sensitive addition. This 1951 addition was just one of many successful commissions in Houston. After leaving Lindeberg's firm Staub began his independent Houston career by designing model homes for the new elite subdivision River Oaks, beginning in 1922. His custom homes include Bayou Bend (1926-28; NR 1979), built for River Oaks founder Will Hogg. His career flourished, enabling him to experiment and expand the vocabulary of the country house.

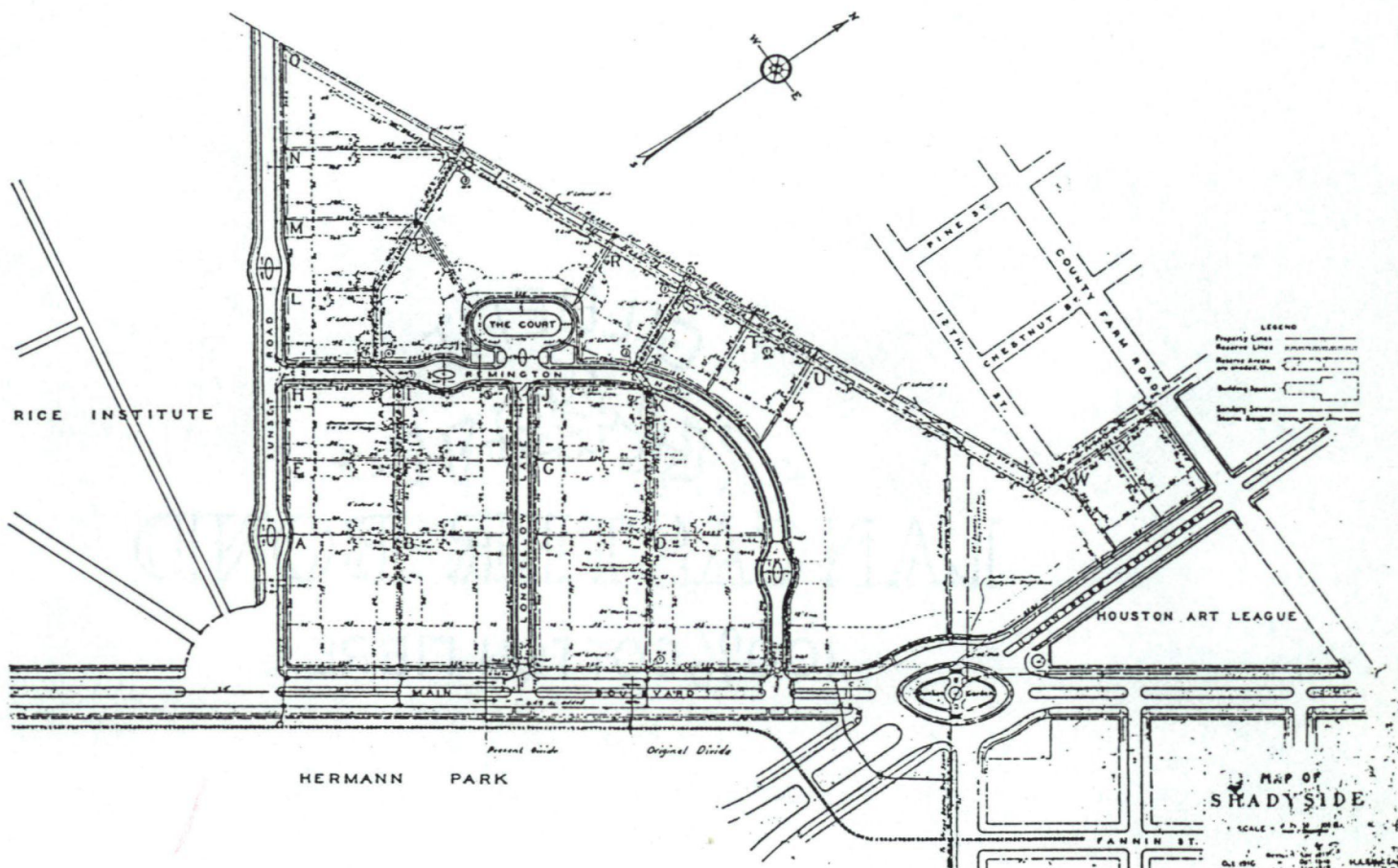
The Smiths also commissioned the Dallas landscape architect James Dalrymple to plan the gardens in 1954. They are also responsible for the 2nd-story south wing addition of 1962 by Highford Griffith. Following Mrs. Smith's death, Mr. Smith sold the house to its present owners in 1987. They have maintained the house with only minor alterations.



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FROM : BARNSTONE, HOWARD. THE ARCHITECTURE OF JOHN F. STAUB  
HOUSTON AND THE SOUTH



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National Park Service

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Continuation Sheet

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**Books:**

Barnstone, Howard. The Architecture of John F. Staub, Houston and the South. Austin: University of Texas Press, 1979.

Lindeberg, H.T. Domestic Architecture of H.T. Lindeberg. New York: William Helburn, Inc., 1940.

**Periodicals:**

"The Front of the House," Civics for Houston, vol. 1, May 1928, p. 11.

Gray, Christopher, "All the Best Places: Shadyside, An Oasis Carved out of Houston's Bald Prairie," House and Garden, vol. 155, August 1983, pp. 46-50.

Texas General Contractors Association Monthly Bulletin, vol. 4, March 1923, p. 31.

The Texas Gulf Coast, Its History and Development. New York: The Lewis Historical Publishing Co., Inc., 1955, vol. 3, pp. 329-330.

Drexel Turner, editor. Houston Architectural Survey, vol. 5, 1980, pp. 1192-1200.

**Manuscript materials:**

Dalrymple, James. Landscape Design Drawings in possession of owners, 1954.

Lindeberg, H.T. Architectural Drawings in possession of owners, 1924.

Staub, Rather & Howze. Architectural Drawings in possession of owners, 1951, 1954.



**United States Department of the Interior  
National Park Service**

# National Register of Historic Places Continuation Sheet

Section number \_\_\_\_\_ Page \_\_\_\_\_

### SUPPLEMENTARY LISTING RECORD

**NRIS Reference Number: 91000889      Date Listed: 7/16/91**

<u>D. D. Peden House</u>	<u>Harris</u>	<u>TX</u>
Property Name	County	State

N/A  
Multiple Name

This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

**Signature of the Keeper**

Date of Action

**Amended Items in Nomination:**

**Statement of Significance:** The Period of Significance is amended to read "1924."

This information was confirmed with Lisa Hart of the Texas State Historic Preservation Office.

**DISTRIBUTION:**

National Register property file  
Nominating Authority (without nomination attachment)



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Peden, D. D., House  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: TEXAS, Harris

DATE RECEIVED: 6/05/91 DATE OF PENDING LIST: 6/18/91  
DATE OF 16TH DAY: 7/04/91 DATE OF 45TH DAY: 7/20/91  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 91000889

NOMINATOR: STATE

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: N SAMPLE: N SLR DRAFT: Y NATIONAL: N

COMMENT WAIVER: N

☒ ACCEPT ☐ RETURN ☐ REJECT 7/16/91 DATE

ABSTRACT/SUMMARY COMMENTS:

The D. D. Peden House is significant as a fine example of the  
work of New York architect H. T. Anderson, a country house  
practitioner whose work was covered in architectural journals.

RECOM./CRITERIA Accept / C  
REVIEWER Katherine Lee  
DISCIPLINE History  
DATE 7/16/91

DOCUMENTATION see attached comments Y/N see attached SLR (Y)/N







PEDEN - SMITH HOUSE (D.D. PEDEN HOUSE)

2 LONGFELLOW LANE

HOUSTON, HARRIS CO., TEXAS

BARRIE SCARDINO

JUNE 1989, NEGATIVE WITH PHOTOGRAPHER

ENTRANCE DRIVE LOOKING FROM LONGFELLOW LANE TO MOTOR COURT &  
GATES TO SERVICE COURT.

CAMERA FACING NORTH

PHOTO 1 of 14

1. PEDEN HOUSE







PEDEN - SMITH HOUSE (D.D. PEDEN HOUSE)

2 LONGFELLOW LANE

HOUSTON, HARRIS CO., TEXAS

BARRIE SCARDINO

JUNE 1989

NEGATIVE WITH PHOTOGRAPHER

MOTOR COURT & SERVICE WING, GATES CLOSED

CAMERA FACING NORTHEAST

PHOTO 2 of 14

2. PEDEN HOUSE







PEDEN - SMITH HOUSE (D.D. PEDEN HOUSE)  
2 LONGFELLOW LANE  
HOUSTON, HARRIS CO., TEXAS  
BARRIE SCARDINO

JUNE 1989

NEGATIVE WITH PHOTOGRAPHER  
MOTOR COURT & SERVICE WING, GATES OPEN  
CAMERA FACING NORTHEAST

PHOTO 3 of 14

3. PEDEN HOUSE







PEDEN-SMITH HOUSE (D.D. PEDEN HOUSE)

2 LONGFELLOW LANE

HOUSTON, HARRIS CO., TEXAS

BARRIE SCARDINO

JUNE 1989

NEGATIVE WITH PHOTOGRAPHER

SERVICE WING & PRINCIPAL BLOCK WITH ENTRANCE PORCH & ORIEL WINDOW.

CAMERA FACING NORTH

PHOTO 4 of 14

4. Peden House







PEDEN - SMITH HOUSE (D.D. PEDEN HOUSE)  
2 LONGFELLOW LANE  
HOUSTON, HARRIS CO., TEXAS  
BARRIE SCARDINO  
JUNE 1989  
NEGATIVE WITH PHOTOGRAPHER  
FRONT ELEVATION (WEST), CAMERA FACING EAST

PHOTO 5 of 14

5. PEDEN HOUSE







PEDEN - SMITH HOUSE (D.D. PEDEN HOUSE)

2 LONGFELLOW LANE

HOUSTON, HARRIS CO., TEXAS

BARRIE SCARDINO

JUNE 1989

NEGATIVE WITH PHOTOGRAPHER

ENTRANCE PORCH, CAMERA FACING EAST

PHOTO 6 of 14

HOUSE

6. PEDEN







PEDEN-SMITH HOUSE (D.D. PEDEN HOUSE)

2 LONGFELLOW LANE

HOUSTON, HARRIS CO., TEXAS

BARRIE SCARDINO

JUNE 1989

NEGATIVE WITH PHOTOGRAPHER

SOUTH WING E, SOUTH GARDEN

CAMERA FACING WEST

PHOTO 7 of 14

HOUSE

7. PEDEN







PEDEN-SMITH HOUSE (D.D. PEDEN HOUSE)

2 LONGFELLOW LANE

HOUSTON, HARRIS CO., TEXAS

BARRIE SCARDINO

JUNE 1989

NEGATIVE WITH PHOTOGRAPHER

REAR ELEVATION (EAST), CAMERA FACING NORTHWEST

PHOTO 8 of 14

8 PEDEN HOUSE







PEDEN - SMITH HOUSE (D.D. PEDEN HOUSE)

2 LONGFELLOW LANE

HOUSTON, HARRIS CO., TEXAS

BARRIE SCARDINO

JUNE 1989

NEGATIVE WITH PHOTOGRAPHER

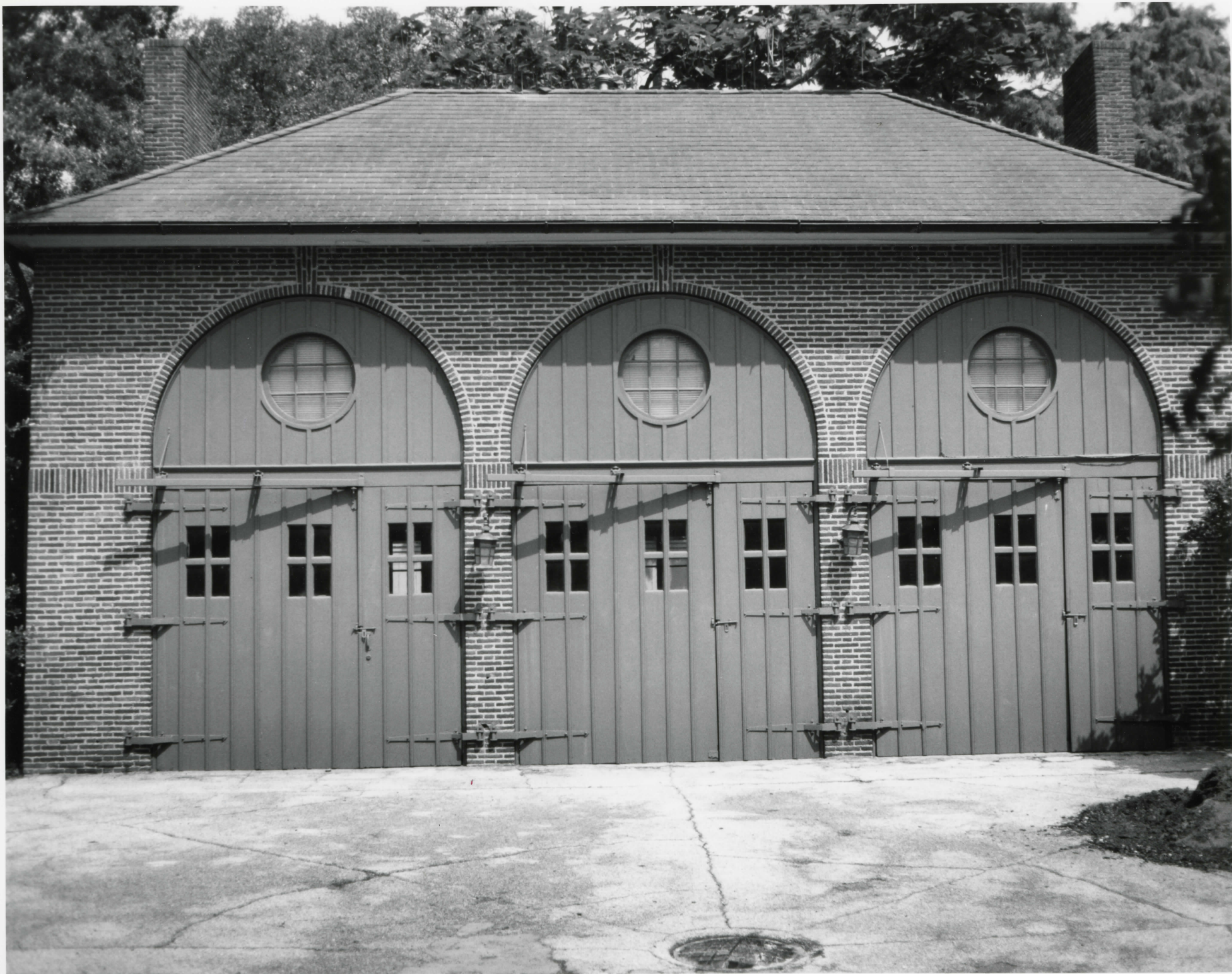
PRIVATE GARDENS ON MAIN BOULEVARD WITH NON-CONTRIBUTING STORAGE BLDG.

CAMERA FACING EAST

PHOTO 9 of 14

9. PEDEN HOUSE







PEDEN - SMITH HOUSE (D.D. PEDEN HOUSE)

2 LONGFELLOW LANE

HOUSTON, HARRIS CO., TEXAS

BARRIE SCARDINO

JUNE 1989

NEGATIVE WITH PHOTOGRAPHER

GARAGE & SERVICE COURT

CAMERA FACING SOUTH

PHOTO 10 of 14

10 PEDEN HOUSE







PEDEN. SMITH HOUSE (D.D. PEDEN HOUSE)

2 LONGFELLOW LANE

HOUSTON, HARRIS CO., TEXAS

BARRIE SCARDINO

JUNE 1989

NEGATIVE WITH PHOTOGRAPHER

BACK DOOR FROM SERVICE COURT

CAMERA FACING SOUTH

PHOTO 11 of 14

11 PEDEN HOUSE







PEDEN - SMITH HOUSE (D.D. PEDEN HOUSE)

2 LONGFELLOW LANE

HOUSTON, HARRIS CO., TEXAS

BARRIE SCARDINO

JUNE 1989

NEGATIVE WITH PHOTOGRAPHER

INTERIOR: ENTRANCE HALL WITH FRONT DOOR & STAIRCASE

CAMERA FACING SOUTHWEST

PHOTO 12 of 14

12. PEDEN HOUSE







PEDEN-SMITH HOUSE (D.D. PEDEN HOUSE)

2 LONGFELLOW LANE

HOUSTON, HARRIS CO., TEXAS

BARRIE SCARDINO

JUNE 1989

NEGATIVE WITH PHOTOGRAPHER

INTERIOR: ENTRANCE HALL; ARCHED ENTRANCES TO DINING ROOM  
& LIVING ROOM

CAMERA FACING NORTHEAST

PHOTO 13 of 14

13. Peden House







PEDEN - SMITH HOUSE (D. D. PEDEN HOUSE)

2 LONGFELLOW LANE

HOUSTON, HARRIS CO., TEXAS

BARRIE SCARDINO

JUNE 1989

NEGATIVE WITH PHOTOGRAPHER

INTERIOR: DINING ROOM

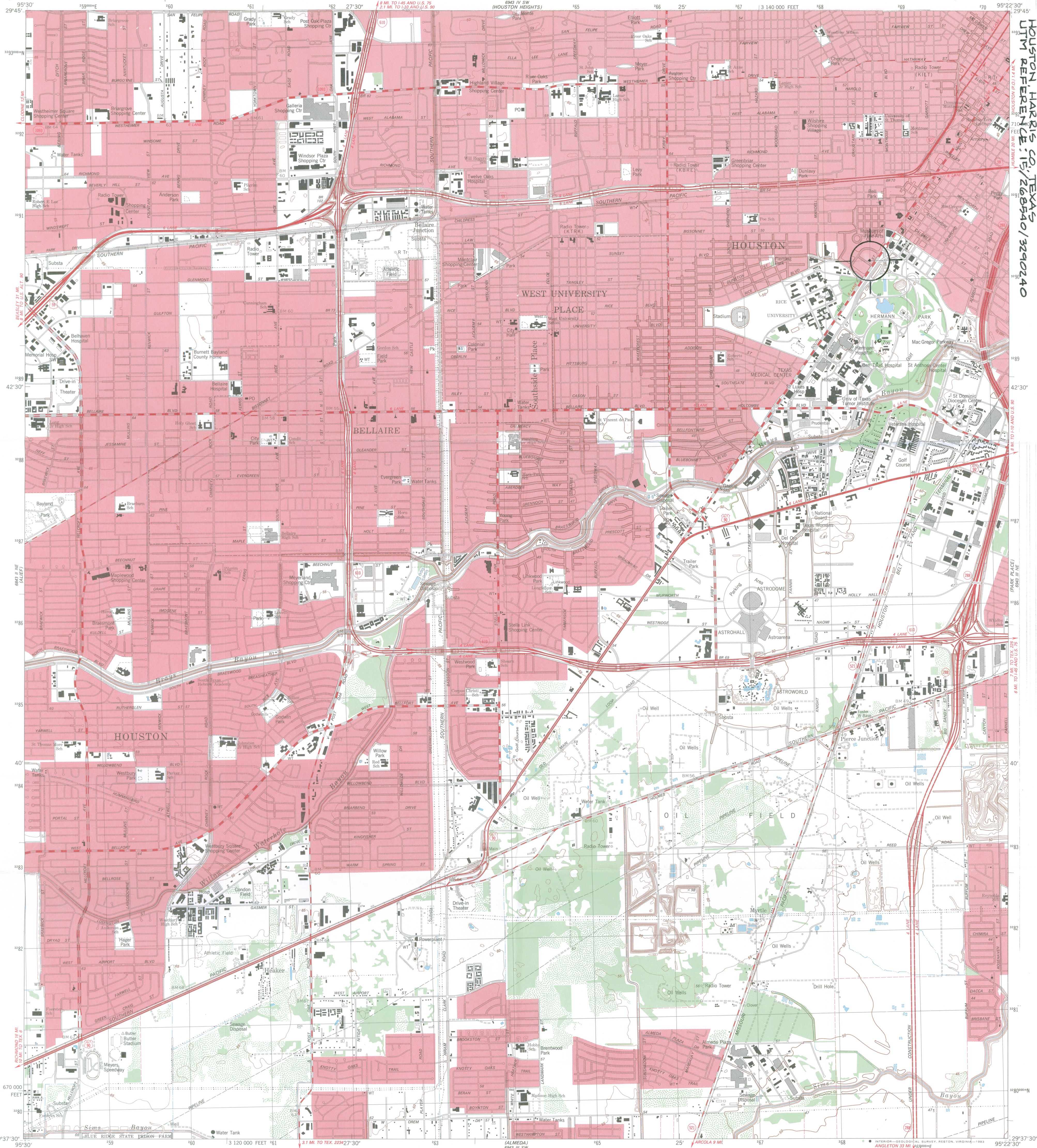
CAMERA FACING SOUTHEAST

PHOTO 14 of 14

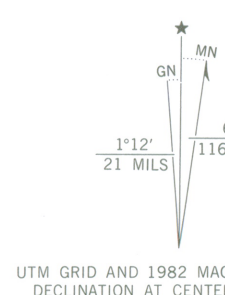
14 PEDEN HOUSE



D. D. PEDEN HOUSE  
2 LONGFELLOW LANE  
HOUSTON, HARRIS CO., TEXAS  
UTM REFERENCE: 15/268540/3290240



Mapped, edited, and published by the Geological Survey  
Control by USGS and NOS/NOAA  
Topography by photogrammetric methods from aerial photographs  
taken 1976. Field checked 1976. Map edited 1982  
Projection and 10,000-foot grid ticks: Texas  
coordinate system, south central zone (Lambert conformal conic)  
1000-meter Universal Transverse Mercator grid, zone 15  
1927 North American datum  
To place on the predicted North American Datum 1983  
move the projection lines 20 meters south and  
22 meters east as shown by dashed corner ticks  
Fine red dashed lines indicate selected fence lines  
Red tint indicates areas in which only landmark buildings are shown  
A portion of this map lies within a subsidence area  
Contouring based on 1973 adjustment of vertical control



SCALE 1:24 000  
1 000 0 1000 2000 3000 4000 5000 6000 7000 FEET  
1 KILOMETER  
CONTOUR INTERVAL 5 FEET  
NATIONAL GEODETIC VERTICAL DATUM OF 1929



ROAD CLASSIFICATION  
Primary highway, hard surface  
Secondary highway, hard surface  
Unimproved road  
Interstate Route  
U. S. Route  
State Route

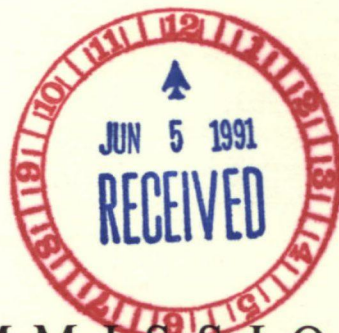
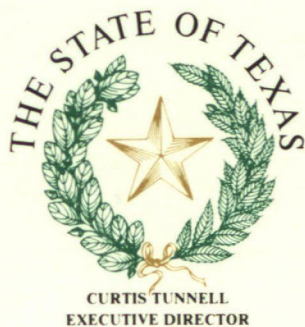
BELLAIRE, TEX.  
N2937.5-W9522.5/7.5

1982  
DMA 6943 III NW—SERIES V882

THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U. S. GEOLOGICAL SURVEY, DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST

2995-423





# TEXAS HISTORICAL COMMISSION

P.O. BOX 12276

AUSTIN, TEXAS 78711

RECEIVED (512) 463-6100

JUN 05 1991

NATIONAL  
REGISTER

May 28, 1991

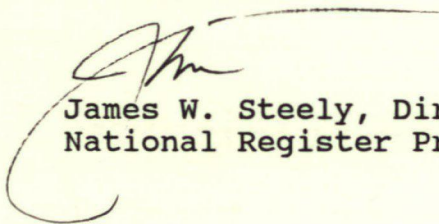
Carol Shull  
Keeper  
National Park Service  
National Register  
of Historic Places  
P.O. Box 37127  
Washington, D.C. 20013-7127

Dear Carol:

Please note that the D.D. Peden House is nominated at the statewide level of significance, as recommended by the State Board of Review (9-30-89). The Board felt that this house was of statewide significance since it represents the work of architects H.T. Lindeberg and John F. Staub.

Staff does not feel the text justifies statewide significance. Though Lindeberg was an influential architect in the northeast and Staub became Houston's most successful country house architect, each were important to specific regions. Therefore, we feel the D.D. Peden House is of local significance.

Sincerely,

  
James W. Steely, Director  
National Register Programs